

ARTISTS ARE DISSATISFIED.

COMPLAINTS AGAINST THE JURY'S SELECTIONS FOR THE CHICAGO FAIR.

Some of the Older Artists May Not Only Initiate the Modern French School Will Be Represented—Painters of Note Whose Work Has Been Excluded.

A good many of the older artists of the city are saying very unpleasant things about the management of the Chicago Fair, and the work of the New York jury appointed to select American paintings to be exhibited there. They say that the Chicago people are going to great expense to induce foreign artists to send their works over, and will probably succeed in securing an extensive collection of foreign canvases. At the same time they are cutting down the American exhibit to small dimensions as possible, and in doing so, the jury is discriminating sharply in favor of paintings of the modern French school. The few American pictures which will be shown will be painted in French or German styles. The older artists say they are disappointed in the hope that the exhibit would be fairly representative of what America has done in art and what she is doing.

The whole trouble began in the appointment of a Chicago board at the head of the art department of the fair. The board once studied art, with the intention of becoming an artist. That gave him great reputation as a critic in the Windy City, and the supreme management of the art interests for the fair was intrusted to him. He came to New York and personally acquainted himself with the works of the older artists. He did not ask any New York art societies to assist him in the choice.

There were three of these juries, one for painting, one for sculpture, and one for architecture. There were also two sub-committees for water colors and engravings. The members of art. J. A. Ward was made Chairman of all for the State, and William B. Tutill was made Secretary. There has been no trouble about the work of any jury or sub-committee, except the jury to select paintings.

In the beginning several of the best New York artists refused to have anything to do with the Chicago exhibit, because they had no confidence in Mr. Ives. For example, at one meeting of all members of juries and sub-committees he presented a scheme for making awards at the fair. He proposed to classify the paintings on exhibition according to subject; that is, landscape, history, etc., and then to award prizes in each class. He proposed to have a single individual appointed to judge of each group. This individual was not to be an artist, but a collector or critic. Each of these judges was to present a written report of each picture in his group, and then all the reports were to be read, and the prize was to be awarded to still another judge, who was to make the awards after a comparison of the reports. This proposition was not taken seriously at first by the New York artists. When they became convinced that Mr. Ives was in earnest several withdrew, unwilling to have anything to do with an exhibition under such management.

Another arrangement was also displeasing to artists and in determining that many not to participate in the exhibition. The paintings were to be divided into three classes, according to merit, and so on. The vote of the members of the jury was to be decided in what classes the paintings were to be ranked. This arrangement still holds. The artists who have refused to exhibit are Mr. Eastman Johnson, Mr. Bolton Jones, an estimable landscape painter, was not of the French school, and Mr. Millet were of very broad ideas. The trouble grew out of the fact that Mr. Chase and Mr. Millet were the two painters from Philadelphia and two from Boston. The men who interested New York artists, and as soon as their names were announced there was a serious and a little of a scandal. It was not that their names were announced, but that they were not an able one. As one of the older artists explained to the writer yesterday, the objection was that the French school was to be represented by the French school, and the American school by the American school. The French school was to be represented by the French school, and the American school by the American school.

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THE REV. H. F. BERNHART ON TRIAL.

Episcopal Divines Investigating the Character of a German Evangelical Minister.

An ecclesiastical court of inquiry is at present engaged in Brooklyn in the investigation of charges affecting the character of the Rev. Hartman F. Bernhart, pastor of the Independent German Protestant Evangelical National Church in Throop avenue. The scandal in which the Rev. Mr. Bernhart has been involved has been making the church for some time, and several leading members of the congregation, having lost confidence in the pastor, withdrew, but the majority have supported him and resisted all attempts to drive him from the pulpit. One phase of the scandal was the appearance of the Rev. Mr. Bernhart in court as the defendant in a suit brought against him by Bertha Steffen, a widow, for the recovery of a house and lot, valued at \$8,000, which constituted her sole worldly possessions, and which she alleged the minister had obtained from her by fraud and device.

Mrs. Steffen was formerly a member in the Throop avenue church, and on very friendly terms with the pastor and his wife. About two years ago, while suffering from a severe attack of sickness, Mrs. Steffen accepted an invitation to become a member of the Rev. Mr. Bernhart's church, and was received as such. She was then a widow, and had no other means of support. She was then a widow, and had no other means of support. She was then a widow, and had no other means of support.

It was understood by all the interested parties that the committee was instituted without any view to the prosecution of the Rev. Mr. Bernhart, but for the purpose of relieving a minister of the gospel from damaging allegations. It was also arranged that the Rev. Mr. Bernhart should be allowed to appear for the accused and answer the charges. The committee was then organized, and the Rev. Mr. Bernhart was allowed to appear for the accused and answer the charges. The committee was then organized, and the Rev. Mr. Bernhart was allowed to appear for the accused and answer the charges.

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WHY THEY DIDN'T EXPLODE.

THE TROUBLE WITH VESUVIUS'S SHELLS CLEARED UP.

An Old Shell Fitted With a Service Torpedo Was Detonated by Means of Electricity—A Second Shell Fitted With the Same Fuse Failed to Explode—This May Close the Trial, Which Has Demonstrated that the Cruiser Hervis Is a Great Success.

PORT ROYAL, Feb. 20.—At 2:30 this afternoon there was an explosion on the sands of Bay Point that told the people of the surrounding country that at last a shell from the Vesuvius had been detonated. Unfortunately it was not the shell which was exploded, but the fuse. The shell was fired last Thursday. It was detonated while buried in the sand by the electric spark of a boat dynamo, after careful preparations, and as a last resort, it was in the line of experiment adopted by the Board engaged in conducting the trials, and while far from being original, in its details, it taught a lesson and cleared up one point of uncertainty. Last Friday's experiment, the throwing of a shell on the sandy beach, had located the error of the fuse in a mechanical way, and the next step was to test the arrangements of explosion and determine if they were too widely separated from the fuse.

With this end in view a launch from the Philadelphia landed Capt. Seward and Barker this afternoon on the shore at Bay Point, the scene of the last firing and the resting place of the two unexploded gun-cotton shells. The launch landed about 7 in the morning, brought the launch, which had been kept alongside the Vesuvius, and then rested until 11 o'clock. The crew of the Vesuvius carried the lighter of the six remaining gun-cotton shells, and the powder cases containing the gun-cotton charges, drawn from the previous firing, to the shore. The shells were then fired, and the powder cases containing the gun-cotton charges, drawn from the previous firing, to the shore.

When the Vesuvius returned the lighter to its owners in Port Royal, took on board Capt. Seward and Barker, and ran down to report to the Trial Board. Gunner Whitney of the Philadelphia, and "gunners" carried ashore the boat dynamo, the primers used for service gun-cotton torpedoes, a box of fulminate detonators, and an imposing array of tools. When the Vesuvius returned the lighter to its owners in Port Royal, took on board Capt. Seward and Barker, and ran down to report to the Trial Board.

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ANOTHER OF THE GREAT FIGURES IN THE LATE WAR GONE.

The Confederate Leader Passed Away Suddenly at His Home in New Orleans—The First He Had Since the Rebellion.

NEW ORLEANS, Feb. 20.—Gen. P. G. T. Beauregard died suddenly at 10:30 o'clock to-night. He had been ill for two weeks and was declared at the point of death ten days ago, but was recovering, when an unexpected change to-night carried him off. Gen. Beauregard was born in 1815, and was a member of the Confederate army. He was a member of the Confederate army. He was a member of the Confederate army.

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GEN. BEAUREGARD DEAD.

ANOTHER OF THE GREAT FIGURES IN THE LATE WAR GONE.

The Confederate Leader Passed Away Suddenly at His Home in New Orleans—The First He Had Since the Rebellion.

NEW ORLEANS, Feb. 20.—Gen. P. G. T. Beauregard died suddenly at 10:30 o'clock to-night. He had been ill for two weeks and was declared at the point of death ten days ago, but was recovering, when an unexpected change to-night carried him off. Gen. Beauregard was born in 1815, and was a member of the Confederate army. He was a member of the Confederate army. He was a member of the Confederate army.

It was not that their names were announced, but that they were not an able one. As one of the older artists explained to the writer yesterday, the objection was that the French school was to be represented by the French school, and the American school by the American school.

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